

Elementary

ENGLISH

SCHOOLS DEPT.

APRIL 1947

Language and the Child

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How Shall We Teach Skills in Writing?

ANNE L. WORRELL¹

IT IS a long step from the free spontaneous oral expression of the small child to the written communication of ideas in the later year.

What shall be the approach to this complex art?

There must be a need. The need to communicate is of course the great fundamental one in writing. Ancient man wanted to communicate when separated by space, and gradually evolved his own system of symbols. The ability of the human race to create systematic means of communication is among the most remarkable of all human achievements. What, then, are the needs for writing in the elementary school?

Each succeeding year brings in new needs for writing. These will be varied in character. There will be messages, greetings, reports, diaries, letters, poems and stories of all kinds to be written. There will be stories written for a special purpose—for the school paper, or perhaps to be made into a little booklet.

Each year I have the children choose one of their best stories and make it into a little book. They illustrate the story with their crayons. They usually dedicate these little books to their mothers and give them as Mother's Day presents.

As the children's experiences and interests grow in number, there are more reasons for writing. Children will willingly write about

things they are interested in—a plane ride, a new baby, or a ball game.

The social studies also provide activities which stimulate the child to communicate his ideas and thoughts. For example, when he is learning to grind corn, weave blankets, or model pottery, he has a desire to express himself through language as well as through art, music, and rhythm and he will write about the things he is studying.

A Collection of Children's Stories

For a number of years I have kept a collection of my children's stories. The children know how much I love their little stories, and for several years after they have gone on from my class they will bring me stories to keep in my collection. They are just interesting little stories written by normal boys and girls—but they show individuality and a happy spirit.

One of the greatest learning sources of the teacher is the child's free writing. It portrays what he is thinking and feeling. The little girl who wrote the following story was having a very difficult time. She had been so thrilled over the expected arrival of a little baby in her home. However, when the baby arrived, she became very nervous and unhappy. The nurse would not allow her to touch the baby and would hardly allow her in the room. This is how the story goes. The Wicked Mother is the nurse.

THE WICKED MOTHER

Once upon a time there was a wicked mother. She had a little daughter Paula. One day Paula was walking in the woods. She saw a rushing stream. It was talking to her. "What do you wish, what do you wish?" "I wish my mother was not so mean to me." "Little girl, your mother is a wicked witch." Then Paula began to cry. Then the stream said, "Why not run away from your wicked Mother?" So Paula ran away. She went to N. Y. A policeman asked her where she lived. "In the Park," said Paula. What a place to live! So the policeman found a home for Paula with a kind lady and there was a little boy there too for Paula to play with.

The following was written by a very plain little girl. Her hair was as straight as a poker.

CURLS, CURLS AND MORE CURLS

"Mommy mommy!" cried Judy, "where can I buy a new head of hair?" "A new head of hair. What do you want with that?" asked Mother laughing. "Sally Jones has lovely curly hair and I want hair like hers. I want curls!" screamed Judy louder and louder. That night mother put up Judys hair. When she woke up her hair was curly. From then on Mother curled her hair. And that is the end of curls, curls, and more curls.

Another little girl wrote story after story about cats. She seemed to have a great yearning for a cat.

MY STORY

Once there was a little girl who's Father was a fisherman. Her mother sewed and knitted. So by that you can see that they were very poor. Now the girl had a little brother that she had to watch for her Mother. One day her father came home and said, I have a surprise for you and he showed them a baby kitten. Now that we have our kitten, he said, I will take you all on a boat ride. And so they were all happy and the kitten had her kittens, and her kittens had their kittens. And again I say that they were doubly happy.

We should, however, not require our children to write about *everything* they do and see!

There are two sides to a child's writings. First, there is *what he wants to say*, and second, there is the form or vehicle for saying it. We will all agree, I think, that what he wants to say is the more important of the two. Self-expression and techniques should go along together. How much technique? He should be given just as much as he can use and understand. The joy of free-expression is often spoiled by over-emphasis on technique. Therefore, in the beginning the emphasis is on the creative expression. The child writes freely about the life about him, about things he understands, about

his own personal doings and about his feelings. The writing is accepted for its merit, for the thought, the feeling, the creative personal touch that it contains. Anyone who has received spontaneous letters from children knows that they are different from the supervised letter in which technique is emphasized. Indeed, it is the naive thought, original expression, and imperfect form and spelling that make children's letters so delightful!

This letter shows how children write when they are not suppressed.

Dear Boys and Girls.

I am sick in bed with the measles! I have the most awful tasting medicine! I hide it under the bed but Mummie always pulls it out! again! Fate is against me. I sit in bed all day with nothing to do but read. But since I like reading it isn't so bad. I've got glasses now and I don't like them because they are always slipping off my nose. Well, I got a break. I was supposed to go to the dentist but since I was sick I couldn't. My sister always comes marching into the room so I can't get a wink of sleep. And am I tired of *her*! I can't write well because I have to stay under the covers. When I sit up they only come up to my waist. Well thats all I have to tell you now. Jane G.

Dear Miss Warrell,

How are you? I am so sorry you are sick. By all means get well soon. We started out all right this morning, but soon two boys were bad and were sent out. You can guess—Anthony and William. But outside of that everything went fine. At recess we dramatized the "Pied Piper" and the boys made a shadow stick. This morning Billy sang the song about Lincoln and he kept on the same note as far as he got!

Dear Miss Warrell.

We sure missed you today. By the way I never was so insulted in my life. We Third and Fourths had to rest! after lunch. I'm sorry but I cannot tell any more. I'm disgusted.

With love, Anthony

Some children with imaginative minds produce excellent stories, original, interesting and with beautiful forms, while the more matter-of-fact children keep to their stories about their pets, toys and real experiences.

A story called "Happy Days in Merry Village" contains an interesting bit of thinking: "The next day a group of men had a meeting at a club they had every week. They elected a new President. They all liked one certain man the best. Only they elected the man they thought was the smartest not him."

Another story illustrates an account of a real experience. Notice the vocabulary.

MY TRIP TO THE ZOO

We saw an enormous black swan with her five little swan-lets. The babies were very cunning and looked like little grey puff balls floating about the water. I liked the babies of the monkeys best. One little monkey was very comical with his queer little wrinkled face. We saw the baby kangaroo in its Mothers pouch. My mother and I coaxed it out by offering it a piece of cake. He looked so helpless and forlorn, but his mother kept close to him and comforted him.

The boys often take to adventure and sometimes you will get a detective story like this:

KELL DRAKE PRIVATE DETECTIVE

It was a cold windy night on Broadway N. Y. The wind was howling as Kell Drake Private Detective rode into Police Headquarters. Suddenly a car stopped him. A man put his head out of the window of the car "This is a holdup," he said. "Hold up your hands." The crook fished in his pocket, and pulled out \$50 and started to run. All this time Wells companion had kept quiet but now seeing his companion in trouble, he pulled the trigger and let the crook have it! So ends this story.

NEDDIE IN CANDY LAND

King Gumdrops ruled Candy Land. He was fat and wobbly and all covered with sugar. One day Lady BonBon brought a

small boy to Candy Land. "This boy would not eat anything but candy. So I thought I should bring him here," she explained. "Well done," said the King. "What is your name little boy?" Neddie answered the boy. "How long would you like to stay here?" asked the King. "I think always," said Neddy. "Let me know if you change your mind," said the King laughing. Neddie was allowed to help himself to as much candy as he liked. For supper he was served lemon drops, for breakfast he was served a bowl of bonbons instead of cereal, noontime he was served 6 candy bars. "Your Majesty," said Neddie, "may I have some potatoes and meat instead. Ha, ha, of course not," said the King. In Candy Land you can only have candy. "I've had enough," said Neddie. "Let me go home. So Lady BonBon took him home while the people of Candy Land laughed and laughed.

Need for Techniques

In order to communicate adequately in written form, children must be able to write correctly and with ease. If the technique of writing does not keep pace with the needs of the child, he experiences difficulty in communication. He may be full of ideas and the desire to express them but unable to do so because of his inability to write and to spell. Thus all the elements that enter into the use of language as a tool must be considered.

The needs of the children for writing will naturally require these more or less mechanical elements of penmanship, spelling, correct usage, sentence sense, capitalization, punctuation, vocabulary, and so on.

How do children learn all these things? They learn through *use* or practice. "Practice" in all these various forms of writing is better than drill.

Do not depend solely on the incidental teaching of language. When there is a need for a language period have one.

How much better it is to learn to punctuate properly when writing real letters that are to be sent, or stories that are going to

be used! When children begin to use conversation in their stories, that would be the time to teach the use of quotation marks. We must be careful to teach only those marks of punctuation that the children need and can understand. A teacher taught the apostrophe too soon to a group of children and found them using apostrophes every time they wrote plurals!

Even with the six year olds the need for proper form arises. When the children dictate a story or experience to the teacher she asks, "Who is ready with the next sentence?" Little children accept the term 'sentence'. Records of daily happenings give a clear concept of the simple sentence, as:

October 6 Our new swings came today.

October 7 Today is John's birthday.

October 8 We went to the park today.

Later teach children how to combine ideas into longer sentences, and to separate sentences that have run together as in this letter.

Dear Miriam,

We just got back from the festival, and it was not a failure and I was a bubble dancer, and somebody spilled the soapy water and Joan slipped and fell, and the bunnies and flower were the best thing I think. I am sorry you have the mumps.

Love Anne

Don't say "There's too many *ands*" but say "Keep your sentences apart." Otherwise the children will tend to use short choppy sentences which should be combined into longer ones, and they will avoid using compound sentences, which of course they should use.

The choice of words must be considered in order that children may gain the power to use graphic, colorful, and accurate terms in expressing their thoughts.

It is interesting to note as the mechanics of writing becomes less difficult how the child's vocabulary increases. The extent of his mastery of new words is of course largely dependent upon such uncontrollable factors as his home, his neighborhood, his mental

and social ability. It depends also upon the opportunity given for the natural use of words, and the keenness of the child's interest in his work. Opportunity for much silent reading and a great deal of oral reading by the teacher will help in developing his vocabulary.

Encourage him to use synonyms instead of over-worked words. A child who wants his friends to understand and appreciate thoroughly some experience he has had, or some imaginative story he has created, will have a strong urge to express himself well.

Teaching Spelling

Spelling is also a tool subject. Here again selection of spelling words should be on the basis of the children's *needs*. The words they most frequently use in their written work should be learned. Throughout their writing activities children learn to spell words because they have an immediate use for them. In this way the study of the words carries over to the children's written work. The *application* of the words learned is the important thing.

Children must not be handicapped in expressing their thoughts because of the spelling. If a child must find the spelling of his own words as he writes his ideas are curbed, if not blocked entirely. So the teacher should write the words asked for on the board. This spelling of words puts no limit on what a child wants to say. He can soar as high as he pleases!

Words they asked for one day:

comfortable	planetarium	Pilgrims
Franklin Institute	eclipse	minute
comet	Mercury	sailed
telescope	happily	exaggerate
pirates	captain	guards
Thanksgiving	complicate	village
appreciate	castle	secret
princess	enchanted	truthful

The other day I was writing words on the board as the children were writing their stories (8 year olds), and one little boy asked

me to write "useta." I asked him how he was using it and he replied, "I 'useta' go to the movies and now I go to the ball games."

At the end of the writing, the words should be chosen for study. In this way the spelling lessons follow naturally. They learn the words they need and can apply what they learn in all their written work.

What about textbooks? Should a language workbook be used? If used too early do textbooks and workbooks tend to establish a stiff, formal attitude toward writing? A language workbook might be a real service if kept in subordination to the more vital interest of the group. It does provide the right kind of practice which will enable the children to write exactly what they mean, to write correctly, and to write in good form. Its greatest service is rendered when it is used in conjunction with other materials of instruction.

Correcting Errors

Most of the children's writings contain mistakes. Should the mistakes be corrected? If it is true that boys and girls learn what they practice there is no escape from the fact that after they have made mistakes in written work enough times, they have learned how to write poorly. There is no doubt that corrections are necessary. The best way to do this, however, is to have the child correct his own work with the aid of the teacher. Have him read over his story for the purpose of self-correction, and also for a better selection of vocabulary and general improvement. If the children are to do this should they not have standards with which to do the examining? Too many boys and girls are learning to write poorly because they are doing too much writing and not enough correcting. There should be rewriting when there is a purpose in the rewriting.

Teaching Handwriting

We must teach children the technique of handwriting. The main goal is legibility. To meet this need manuscript writing has come into its own. It is in keeping with the child's natural motor aptitudes. It is particularly easy for those who have little native

motor ability. It removes the disadvantage of two kinds of script with which a child must contend in learning to read and write. The beauty of this form, its simplicity, its legibility, and the ease with which it is acquired add to its desirability.

In the beginning there is no attempt to connect the letters, but as greater maturity is reached and individuality asserts itself there is a natural tendency toward a cursive style.

There are arguments against this form of writing. Some argue that it tends to be produced slowly, and that banks sometimes refuse to accept a signature written in MS. writing. Also that children are not able to read letters and other material written in the cursive style.

Sometimes parents bring pressure to bear on this issue, "When is Johnny going to stop printing and learn to *write*," they will ask. Parents can be educated about this matter, however. Many children write in MS. with as great speed as do those who use the script form. If banks reject signatures so written it is on the basis that all manuscript writing looks alike. (Doesn't this apply to the Palmer method?) This objection is not based on fact, however, for MS. writing is individual. As the child goes along from year to year his handwriting takes on more individuality. Children have no trouble in identifying each other's papers.

Many schools have compromised by using MS. in the primary grades, and changing to cursive in the fourth or fifth. Some even in the third. There is no valid reason requiring children to change to cursive writing at any particular time, if at all. Some children choose to do so, and why restrict them? Others will choose to continue to use MS. throughout their lives.

Most of the language work in the first and second grades is oral. Therefore, when a child reaches third grade he has had enough experience to have nearly mastered MS. writing. So why not allow him to use this beautiful form for another year at least, and then change to cursive if it is deemed desirable? At this older age level the more complex cursive style is easier to acquire.

In a survey of manuscript writing made last year by Freeman, it was found that of the schools reporting throughout the U. S. 84 per cent were using MS. writing, and all these schools reported that the advantages of this form far outweighed any disadvantages that might accrue. The rate at which MS. writing has been adopted during recent years warrants the prediction that it will become practically universal within the next ten years.

Probably the best aid to good writing is the teacher with love and understanding in her heart—the dynamic teacher who can kindle a desire within her children to write well in every situation, and to build up a love for creative expression so that “writing can be fun.” She will have faith in her children and will have respect for everything they write. A wise teacher will use her children’s writings as a marvelous key to unlock the hearts of her children. She will find out through their writings what they are like, how they feel, and what they think and believe.

The good teacher will release the children from fear and anxiety and strain. She will try to eliminate any mechanical difficulties which may stand in the way of their writing enjoyment and cause them to be discouraged.

She will give her children such rich and varied experiences, such interesting units of work, that they will always have something they *want* to write about enthusiastically and freely. The good teacher will so stimulate and encourage the boys and girls in all their efforts that writing to them can never be a bore as it so often is in later years. Her children will come in each morning and will not say, “Oh, do we *have* to write?” but rather “When will we have a chance to write?”

She will keep alive her children’s imaginations and creativeness. There is a marvelous creative ability within the child, and a need for confidence to keep it alive and growing. This the good teacher will give, and when there is joy and faith there is good writing.

Studying The Child By Means of a Standardized Autobiography

G. D. STEVENS¹

MOST TEACHERS have only limited information about the various factors in the home and community that tend to interfere with or facilitate children's learning. There is a need for a technique that will give the teacher a wealth of information about the child, so that learning may be more effective. Moreover, it is important that the teacher have this information on *all* the children in her care. It is the purpose of this paper to describe a method by which the classroom teacher can gather information about the home and community relationships of the child.

Utilizing Children's Hobbies

The diary has long been observed to be kept by individuals of all ages at some time in their lives. Psychiatrists say that the diary is an expression of a deepseated urge to record one's experiences so that he may live in the security of the past. There are other reasons for recording the story of one's life. Expanded to include the record of social groups it serves as a basis for all our recorded history. Keeping a record of experiences can be observed in many primitive tribes and is as old as man's ability to draw and write.

The diary has been effectively used as a diagnostic tool and treatment technique by psychiatrists. It has the advantage of being an uninhibited picture of the inner thoughts and emotions of the individual. It has the disadvantage of being unselective and requires considerable time for evaluation and study. The controlled diary has proven to be more successful in the study of the personality of individuals. (1)

The autobiography is a refinement of the diary. It is motivated by essentially the same characteristic egocentric behavior which

¹Department of Special Classes for the Mentally Handicapped, Racine, Wis., Public Schools.

accounts for the diary. Studies of autobiographies have served as a source of information to psychologists in the study of human behavior.

Keeping a scrapbook is almost universal among children and often persists in adulthood. It probably reaches its zenith in stamp collecting. Children's scrapbook collections consist of almost every conceivable item, including match boxes, bottle caps, post cards, greeting cards, and movie star pictures.

A popular collecting hobby is autograph collecting. There are on sale various types of books for the purpose of having friends and acquaintances record their signatures. Each year thousands of students from the high school through the college level write their autographs in school yearbooks and annuals. The guest book, which is a common item in many American households, is another form of this hobby.

By utilizing features of the scrapbook and various collecting hobbies, the controlled diary, and the autobiography, it is possible to develop an effective technique that will provide a store of knowledge about "the whole child." The method of presentation may be built around the usual activities of children within and outside the classroom. Cutting, coloring, pasting, drawing, collecting, reading, and writing are all skills that can be used. The technique might be called a standardized autobiography.

The procedure is based on recognized and accepted case study principles. It consists of a skeleton outline so arranged in content and continuity that the child will fill in blanks for the details of the information unique to himself. The material is so constructed that it results in a coherent, interesting factual story of the individual.

The information may be organized into an interesting life story of the child and the activities previously described may serve as the basis of the method. The completed autobiography thus becomes a comprehensive, accurate fund of facts about the child, which the

teacher can evaluate and use in such a way as to provide for the specific needs of every child. These materials may be organized into a booklet that lends itself to group activity.

Characteristics of the Standardized Autobiography

A number of criteria have been arbitrarily selected as guides in the development of a standardized autobiographical technique.

1. The information contained in the booklet will have to have a high degree of factual validity and accuracy. A child study technique which utilizes misinformation is worse than no child study method.

2. The content and the activities of the standardized autobiographical approach to the study of the child must have appeal to the elementary school age child.

3. The activities and the content must be those which are familiar and interesting to the child.

4. The material must appeal to a relatively wide age range and to both boys and girls.

5. The method should have universal application yet be sufficiently flexible so that the unique individuality of the child may be recorded without distortion.

6. The level of difficulty of the reading vocabulary should be such that most children of the elementary school can read it without difficulty and write in the necessary data with some assistance.

7. While this is not the primary purpose, it might be a teaching device for certain habits, attitudes, and skills. There might be considerable motivation for learning to read and spell.

8. The information that is required for completion of the book should not arouse the antagonism of the child or the parents. While gathering data on the whole child implies having all the facts, every attempt to enlist the cooperation of parents and child should be made.

9. The material should be sufficiently interesting and have suf-

ficient appeal so that the child will be motivated over a long period. This can be achieved by introducing it as a group instructional procedure.

10. The completed booklet should be of sufficient value to the individual so as to be a satisfying personal experience.

11. The physical format should be such that the material is attractively presented. It should be in such form as to make it easy for the child to work on the material and for the teacher to summarize quickly in a few paragraphs.

How to Make a Standardized Autobiography

The standardized autobiography is essentially a group case study procedure for assembling as much information as possible on all children in the elementary school. It is important to point out that no technique which provides bare facts can assure proper use of the information. Effective application is dependent primarily on the training and skill of the teacher.

The technique is intended to have appeal to the egocentric nature of the child. He will be motivated to write his life story since that is a satisfying psychological experience. He is highly motivated to participate since it is based on activities that are familiar and interesting to him. The assistance from parents, or other older persons, and his teacher, make it a cooperative venture that lends itself to dynamic and effective participation.

The items which were selected to be included in the total story and which make up the units, were selected on the basis of certain criteria and studies of information commonly used in child study procedures. (2) (3)

The materials have been organized into an integrated and unified life story. They have been assembled into an interesting series of logical groups of activities. The vocabulary has been kept to the level of the elementary school child and in language that is childlike, yet not stilted. Trials with mimeographed booklets

showed that it could be successfully read by most second grade children near the end of the year and all third grade children in the trial groups.

In order that the information might have a high degree of validity, certain devices were used. The autograph technique was introduced so that information would be checked by the person required to autograph the booklet. For example, a child could not record a visit to the dentist and fill in certain information if he did not visit the dentist. Since the autograph of the dentist is included in the section on dental data it will validate the data recorded. The use of the autograph is also a subtle means of acquiring information. For example, it is possible to see how many people outside of the family are living in the home since the booklet provides a space for the autographs of other individuals living in the home. By checking the radio programs and numbers of movies the child attends it is possible to know how much sleep the child gets.

Validity and accuracy of facts is further provided with a suggestion that an older person, presumably the mother or father, help in recording data in the booklet.

The final results were eventually woven into a story that gave a rather comprehensive, unified picture of the life and activities of the child. Any teacher, even though only superficially acquainted with the techniques of evaluating the importance of factors which affect the learning of the child, will have a good understanding of any individual child.

The material was mimeographed and compiled into a booklet with the title, *All About Me*, and tried on ten children. Certain revisions were introduced and the booklet finally completed. The results of the experimental forms were very satisfactory and it is the opinion of the writer that this technique can be used in the study of the elementary school child.

(Continued on Page 229)

The Program in Spoken English

MARGARET PARRET¹

What is the Need?

AT LAST this question is beginning to be asked by school administrators, principals, classroom teachers, even by parents who sincerely want an answer. America is needing an oncoming generation of critical thinkers and communicators of thought. A great scientist is no longer equal to all demands if he is not able to leave his laboratory and interpret his findings to laymen. Educators are concerned about the much too elaborate corrective and remedial programs needed on the college level. People's personal lives need enrichment that comes with self-expression in creative living.

Yes, the American Public School is being forced to see the importance of developing habits of good speech in young children. For their present living and for growth in ways of citizenship they must learn to speak economically, accurately, and pleasantly in order to influence their listeners. To live harmoniously and creatively *all* communication arts need foremost consideration on the elementary school level where children are found flexible, unself-conscious, enthusiastic, and skillful.

Speech work can help all children to develop socially: in self-sufficiency, in emotional control and appreciative powers. Speech arts enrich the curriculum, make more vital and thrilling school living. Speech training can provide direction for positive self expression and thus do its share to prevent discipline problems born of wrong attention-getting habits. It can provide direction for creative and imaginative and artistic expression. It can give opportunity for positive speech development that should lessen the need for clinical speech correction.

Who are the Teachers?

The need is obvious. What, then, constitutes a good speech

¹Instructor of Speech in the Children's School, Illinois State Normal University.

program in the elementary school? The foundation must be an understanding on the part of all teachers that speech is already a part of the curriculum. It is not on the outside trying to get in. Principals and classroom teachers must reject from their own minds the erroneous ideas that speech is a super-imposed subject, an irrelevant thing, a gift of God or something that you can *do* or cannot *do*; that a speech teacher is somewhat of a luxury for schools that can afford her; one who adds frills or false prestige; a we've-something-the-next-town-doesn't-have attitude. Every teacher is a *speech teacher* and must become speech education minded.

Certainly all arts teachers are speech teachers, for expression is speech. We speak with our whole bodies: our hands and faces speak. Whatever we produce or create speaks for us whether it be painting, acting, talking, or singing.

Administrators or those who hire must remember that *imaginative* people will be teachers of speech. Those who can see what children need to talk about and express; those who can help children to bring out their feelings and can guide them in being understood; those who can stimulate interest and can give variety to activities; those who can see relationships between fields of studies; who can integrate arts and sciences.

Special speech teachers are needed to help develop the tools of speech: thought, language, bodily action, and voice. It is also their job to make available to all children (not just the gifted) participation in speech arts—creative dramatics, oral reading, choral reading, and so forth. And of course correctionists and clinicians are needed to correct and help re-educate the child with the serious speech handicap.

A major contribution of the speech teacher is help in the planning of home room curriculum, suggesting places for various speech activities, and offering guidance in carrying them out. Cooperative planning along this line among teachers is the only way to build a strong, integrated program.

How Do They Teach It?

The elementary school interested in developing effective speech in children will set up its program in any way which will help it to care for the peculiar needs, abilities, and interests of its children, in the way which will best help it to reach the objectives of the elementary school.

It is the aim that speech training reach all children, but we must remember that we do not mean all children at once or in groups of one hundred or fifty or even in thirty-fives if escapable. Speech training is not a mass activity. Crowded cities' principals welcome the very sound of "Auditorium", for that would seem to be a place for many at once. It is true that in isolated places the auditorium plan for teaching speech has been beneficial. In many of the Gary, Indiana schools, an auditorium program as the hub of school activities has been very profitable. It has developed the arts of music and speech. The auditorium plan, however, is a rather dangerous thing to simply take over in complete adoption, for too often it is done for two very non-educative reasons: It is a way of dealing with of one hundred of fifty or even in thirty-fives if escapable. Speech masses, and an economical way of so doing. There is danger of too much centralization, auditorium units becoming parallel rather than contributory in their relation to the other school work, thus becoming ends in themselves. For speech to best serve the child it must be a highly integrative, working force. It should draw on all things academic.

I advocate a situation which allows the speech teacher to go directly into the social studies class at the onset of a unit of study there. She can observe the presentation lessons. With pupils and teachers she can discuss possible activities in connection with the unit, perhaps choral reading, group discussion, panels, forums, creative dramatics.

An eighth grade teacher put on her bulletin board a picture poster of the Four Freedoms. For about four weeks Freedom—what it is, what it means to people, the ways in which it is attainable—

became the core of the eighth grade curriculum. The religious education teacher discussed freedom of worship in his class. It not only reviewed the early colonists' fight for religious freedom, but it studies various religious faiths and discussed the importance of appreciating choices and beliefs.

The science teacher used *Freedom From Fear* as a point of departure for the class to analyze scientifically and disprove common superstitions. Mathematics study grew out of an accent on *Freedom From Want*; social studies capitalized on *Freedom of Speech*. The music teacher taught songs of freedom that were sung with gusto and real meaning.

The speech teacher, working with all these teachers, served as a coordinator and helped the children to sum up their findings and interests in the form of an original program for a Thanksgiving assembly. She met with a committee of children who worked out a narration on the rights and responsibilities necessary for real freedom in America, bringing into the program description of both blessings and dangers. The narration, read by six different youngsters, was illustrated by living pictures of tableaux which were well chosen and developed by class members.

Possibly for the audience this program was of no more significance than a wholly teacher prepared activity, but the high percentage of child participation in all its phases made it a much more meaningful, culminating experience for the participants.

In such an integrated program as this a speech teacher can help develop critical thinking in children, can develop the techniques of expressing best their thoughts, and can aid them in establishing the habit of keeping thinking and speaking concurrent.

Give the speech teacher an amount of time each day until the completion of a unit. Sometimes there will follow an opportunity for a program to be shared, but not necessarily always. She can carry a load of three or four of such groups a day, and when she moves on, at the termination in one place, she will have introduced a procedure that can be used again to any extent thought wise by

the children and classroom teacher. Such traveling should allow each room to have leadership from the speech teacher at least for one unit each semester.

In this way a concentrated, meaningful program can be in operation. Little of real worth can come from short or scattered periods. As Natalie Cole says in her book, *The Arts in the Classroom*, "Children cannot create out of a vacuum. They must have something to say and be fired to say it."²

The heart of the curriculum is in the home room. All special subjects—art, music, speech, shop work, physical education—draw from and contribute to the enrichment and fulfillment of the curriculum.

True, speech education in this way may be a bit tedious to program and difficult to staff, but children will grow in creative expression, and a real foundation for adult communicativeness will be established.

²Cole, Natalie Robinson, *The Arts in the Classroom*, page 3. John Day, 1940

STUDYING THE CHILD

(Continued from Page 224)

It is suggested the teachers develop their own "standardized autobiographies" specifically designed to fit their own situations.

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Speaking and Writing in the Elementary School

JULIA WEBER¹

LANGUAGE PATTERNS are closely related to the personality of the individual. Therefore, if we wish to improve children's language, we must be sure that each child's personality is developing fully and richly. The development of personality, and along with it the development of language, can best be accomplished in a free, informal atmosphere where tensions do not exist and where children are living together as normally and wholesomely as possible.

I would like to illustrate these points with the story of Warren. At the age of ten Warren was a fine looking, intelligent, sensitive boy, but because of his past experiences he was emotionally badly adjusted. He would cry whenever he felt that he could not do the work, and because of his crying he was continually being teased by the other children. Warren expressed himself beautifully yet he contributed little to group discussions, and he mumbled and hung his head when he did contribute. He rarely finished a written assignment and never wrote of his own free will. Although when he spoke his grammar was flawless and his sentences well worded, when he wrote his sentences were short and choppy, his spelling was bad and his handwriting even worse.

Warren needed some reason for expression, something that made him want to talk and write. His teacher began watching and studying him. Then she planned activities which she hoped might catch his interest.

One day, about the second month of school, some girls were arranging the curtains that would enclose a frame they were using

¹Department of Public Instruction Warren County, New Jersey, and author of *My Country School Diary*. This paper was given at the Convention of the National Council of Teachers of English, November 29, 1946, at Atlantic City.

in a dramatization and they were having a great deal of trouble with it. Warren, who was watching from his desk, and who up to that time had taken little part in the planning for the dramatization, went up to the girls to help them. His simple and efficient explanation impressed the girls. Not long after that he surprised the children again by his fluent patter as he manipulated a puppet clown. This little clown had filled the children with such joy that they were able to forget themselves entirely for a little while. Warren was no less enthusiastic than the others. Soon he began to take part in the activities and experiences which challenged his interest and intelligence. The children's praise and respect gave him confidence and made him eager to contribute to group activities.

The school provided many opportunities for Warren to develop his potentialities and he began to grow. Because of his special abilities he grew rapidly through the activities of the school club and soon became a leader. Each week in their club meetings the children talked together about their problems; problems which were important to them because they were given a real opportunity to share in the planning and work which they at their level of maturity were capable of planning and carrying out. In such an atmosphere Warren learned to speak up and to express his ideas clearly because his thinking, along with that of all the others, was important to the solution of the problems. It wasn't long before he was elected president of the group and he learned to conduct meetings with poise, and confidently take the responsibilities inherent in the position. Because of his rapid rise in popularity he became somewhat cocky and overbearing for awhile, monopolizing discussions and bossing the other children around. Then, due partly to his own aggressive efforts he was made chairman of the committee to plan the games for the Valentine party and his teacher used this opportunity to help him. Through learning to see what the responsibilities of a chairman are Warren began to respect the contributions of others. On the day of the party he remained

in the background while each member of his committee took over the portion of the program allotted to him, and Warren was truly happy in the successes of his committee members.

Warren began to appreciate and like other children and the activity that grew to be his favorite one was sitting under the trees surrounded by a group of little children while he told stories to them and helped them to dramatize the stories.

In this schoolroom where the children were learning through living together, the experiences they had were so vital that writing became a necessary tool of expression. Warren, too, who was now taking an active part in these experiences, found that he could not get along without writing. The children were expressing some of their experiences in poetry and when Warren became aware of his fine vocabulary and individual expression, he enjoyed writing poems. By Christmas time he had a sizeable collection which he wanted to put into a booklet to present to his parents. His writing, however, stood in the way. Since improving his cursive writing seemed an almost hopeless task, his teacher suggested that he learn manuscript. Warren found manuscript writing physically more comfortable than cursive, partly because he was left handed. His writing posture was immediately improved and his writing became legible. The satisfaction he got from such quick results kept him practicing until he wrote a lovely and distinctive manuscript which he continued to use in all his written work from then on.

The school newspaper gave Warren real opportunities to develop his ability in writing. Since he liked to read a great deal, his first contributions to the paper were book reviews. Later, as editor of the art department he learned to edit the articles of the other children. As the children finished their articles for the newspaper, they gave them to the proper editors who would read them and edit them by using a few simple proof reading marks agreed on by the group. The articles were returned to the writers for corrections and rewriting. Through this Warren was learning how to

spell. His dictionary never left the top of his desk during the editing period. At the same time, he was getting satisfaction through helping other children express themselves more adequately. Finally he was made Editor-in-Chief of the newspaper and he wrote some of the finest editorials the paper ever had.

Warren had other writing to do that was important. During the social studies periods two secretaries were chosen each day to take notes on the discussion so that nothing valuable would be lost. Warren took his turn at this along with the others. Officers for the children's club changed each month so that as many children as possible could have the experience of holding office. Warren served a period as secretary writing the minutes for each meeting and taking the responsibility for the correspondence. When the children were studying the history of their community, they went in groups of two and three to interview the old residents of the community. Warren along with the others, took notes on the interview that was his responsibility, organized it and reported back to the group. These are only a few of the opportunities he had.

All along the way Warren was helped to succeed. During the school day the children had a time to work at their special needs when the teacher would help the children individually. While other children worked at good usage or studied the grammar they needed to speak correctly, Warren practiced manuscript writing, he was mastering common words which seemed difficult for him to spell, he was being helped by his teacher to write out fully his ideas about a book he had read, or to plan the next club or committee meeting.

By the time Warren went from the small one-teacher school to the town high school he was an articulate, well adjusted individual. In two months time he was able to make such an impression upon the more sophisticated town children that he was elected president of the freshman class. In his eleventh year he revived his interest in puppets and, with his art teacher, taught his classmates how to put on a show. In his final year he had the lead in the senior play.

I have taken all this time describing the growth of one child to try to show the close relationship of language and personality and how both of them develop together in a real and wholesome environment. As Warren found a real need for expression and a place in his group he expressed himself more freely, and as he talked and wrote in situations where he had something to say and some reason for saying it, he made real contributions and found satisfaction in them.

I would like to show how this environment, so wholesome for Warren, also provided opportunities for children of far different abilities.

I remember Andrew. He was a slow-moving, cheerful, curly-headed twelve-year-old. He could be heard whistling down the road long before he arrived at the schoolhouse. Andrew spoke Italian at home. His English was poor and he had a very limited vocabulary. Andrew could barely read a fourth reader but he was mechanically minded and able to read technical material the other children didn't understand. When the girls wanted to make some simple lap looms to weave belts and pocketbooks, it was Andrew who read directions and helped them put the looms together. He was able to make the girls understand what to do. Andrew also helped the primary children make window boxes for their playhouse giving them careful directions about measuring, holding a saw and hammering.

Andrew was popular with the children and for a period they elected him president of the group. He learned the vocabulary and meaning of parliamentary procedure, and learned to conduct a meeting, not with the flair and color Warren had, but ably and systematically. One morning the teacher went on a nature walk with the little children. When the time for the physical education period came and the teacher had not yet returned, Andrew helped the group make plans for play while the children had their mid-morning lunch. Then he excused them for play, supervised the play, and

brought the group in again and settled them for work. Andrew did so well as president that he was elected for a second term. This gave Andrew practice he needed to improve his language.

Eric also had a language handicap to overcome, but of a different nature. He was a shy eight-year-old who had not outgrown a whiney baby talk. The teacher and Eric's parents were working together to remove the causes of his behavior. No activity of the school seemed to make a real difference until one day Eric was persuaded to try manipulating the puppets. He did this frequently by himself and without an audience and came to enjoy the experience so much that in a short time, hidden behind the screen with other children, he was helping to make up conversation for the puppets. Through participating in several shows he became aware of the importance of proper pronunciation and enunciation and when he finally had a part in a show to be given to the parents, he had practiced speaking clearly so diligently that no trace of his baby talk was evident. Nor did he have a relapse, when, after the show in true eight-year-old fashion, he was describing to a group of visitors around him how a puppet works. As Eric became less shy he reverted less and less to the baby talk and finally it disappeared altogether.

Some children seemed to have nothing to talk about. Five-year-old Richard spoke only when spoken to and then only in monosyllables. He came from a home environment that seemed barren of experiences. The school helped to enrich them. His group took a walk one day into the fall countryside. It was a beautiful day. The children ran ahead and chattered gleefully. Happy, sensitive Sally stopped the group exclaiming, "Oh, look, a tiny red maple growing right out of a cushion of green moss. How pretty they look together." Other children were expressing similar observations. Richard took all this in and said nothing. As the children were walking down the wooded road on their way back to the schoolhouse, suddenly Richard stretched out his arms, his face lighted up as he cried, "It's raining leaves." When he arrived at the schoolhouse he painted

a picture of the road and the trees with their leaves falling, and the teacher wrote under the picture Richard's first story, "It is raining leaves."

Gradually Richard began to participate in the rich talk that went on while the children played house, store, trains, boats, and the like. Then one day in the spring the children were playing in their large outdoor playhouse. A little mother was hanging wet doll clothes on a line in the playhouse yard. Her sister was making a roast for dinner. Richard rode up to the house on a tricycle. He had on a battered cap with a crude oaktag sign pinned to it reading "postman." Over his shoulder was slung an old bookbag on which was printed R. F. D. He rang the bell, fished a letter out of the bookbag and handed it to the little cook who had come to the door wiping her hands on her apron. The child hanging clothes came to join them and together they passed the time of day. Richard was talking fluently, passing on small gossip he had picked up in his rounds around the neighborhood.

I would like to give just one more illustration to show a little more clearly how differently children can grow through the same experience. Eleven-year-old Martha went along on that walk with Richard and the other children. She was a child who already was interesting and individual in her expression. She needed only opportunity and stimulation to bring the best from her. When she returned from the walk she expressed her feelings about it in a poem.

A little green field
Lay on the valley floor
Nestled against the mountain side,
Flashing brightly in the sun
In the warm afternoon.
Leaves swishing and swirling
Sailed high over the treetops.
The little green field was peaceful,
Contented at heart
With such cheerful friends around.

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Telling the Time in Stories

JOHN H. TREANOR¹

STORY-TELLING is the principal work of composition during the upper years of the elementary school. The narrative form of composition is most attractive to boys and girls, who have, in fact, been encouraged even from the kindergarten to use this kind of expression. In the lowest grades the stories are short and almost unadorned, and are in reality more concerned with the development of ideas than with any exact formality in expressing them. Beginning, however, with the fourth year and continuing through the sixth, a more specific consideration is given to the elements of story-telling: compositions become longer, are cast into recognizable parts, demand no small skill in expression, whether oral or written, and in thought and structure keep pace with the growth of the pupils.

If teachers are neither disposed nor permitted to make use of the possibilities of a rather formal study of narrative composition, they are, nevertheless, required to include some sort of oral or written narration in their English program. They generally spend two or three twenty-minute periods each week on story-telling, and they feel satisfied if pupils can stand before the class, to utter half a dozen more or less coherent sentences pointing up some central fact: "An Accident," "My Vacation," "A Narrow Escape," and so on. Such a procedure is not without merit. And it is to further such lessons that, in one small phase of story-telling, the following observations are made.

Every teacher has noticed how difficult it is for pupils to get off to a graceful start in the matter of telling a story. Boys and girls have rather exact images of what they wish to narrate, but they pretty generally are hard pressed in the expression of those mental pictures. It is particularly in the opening sentence that they falter.

¹Master, Francis Parkman District, Walk Hill Street, Jamaica Plain, Mass.

They mention "another boy and I" or "my father and I," and then move quickly to the main event of the story. Such oral composition is hardly worthy of a primary school pupil; for it is only in the addition of details that a story may be said to be growing in power; and just as pupils grow from year to year, so their work in composition should give some indication of an increasing maturity.

Certain expressions, however, can be used to advantage in the opening sentence (or part) of the narrative; phrases which do not generally occur to boys and girls and which therefore ought to be suggested by the teacher. These are the expressions or groups of words which refer to the time element in a story. Pupils generally name the characters of their narrative. With a little practice they do not forget to set the locale. But in the matter of "time", they have scarcely outgrown the "Once upon a time" of fairy tale days.

Rather formal expressions of time are not hard to locate. An examination of the stories of good writers shows any number of examples. Pupils, having caught on to the idea, are able to invent many original combinations of words. A few minutes a day for a little while, as story-telling is being introduced, will suffice to establish the device; and pupils will soon have at hand a number of expressions very useful to set the time of their stories.

Another interesting feature is apparent. Not only does the time element occur early in the story but in many cases it is the first to occur. Pupils therefore accomplish two things, when they make use of such a phrase—they include one part of the story habitually omitted and they have a useful and rather formal opening phrase. For as all teachers know, both from their own experience in public speaking and from their pupils' efforts, the first utterance is not the least significant part of the job.

If teachers, therefore, can habituate pupils to these certain expressions, they will see a marked improvement in at least one part of the narrative. And similar devices for the other parts will occur to experienced teachers.

Expressions of time, useful for formal openings, include the following:

Early one day in July
On a dark winter night, cold and windy
Three years have gone by since
When I was ten years old
At twilight, just at the close of a warm spring day
In the very month of May
It was towards evening of a crisp day in autumn
One eventful afternoon lingers in my memory
In the days following the hurricane of 1938
At exactly six o'clock on the day before the Fourth
For three memorable days in December

A great many variations are possible but these will suffice as workable examples. When pupils have acquired a fund of such phrases, they will not be at a loss either to begin the story or to set the time. And teachers will note with satisfaction that in the story-telling period their pupils will be pressed to decide not whether to include these expressions of time but which one of them best suits the story at hand. The very fact that pupils are able to discriminate presupposes a fund of knowledge properly taught and assimilated.

SPEAKING AND WRITING

(Continued from Page 236)

In the process of living together in the elementary school children talk and write. The quality of their talking and writing depends on the quality of their living. If their living is natural, wholesome and creative, their speaking and writing will be also, and each child will have the maximum opportunity to develop his own unique potentialities and personality.

A Dr. Dolittle Circus

FRANCES GRIMES¹

Scene I

Barker: Come one! Come all! To the biggest circus on earth! The most unusual circus on earth! In fact, the only man who can talk the language of animals—step up this way.

This circus is sponsored by the Fifth Grade Reading Club and the price of admission is just one book read. Any kind of a good book. A mystery book, a book for fun, history book or a book of adventure. Come on now! The show is about to begin. Right this way!

(Boy tries to sneak in.) (As Barker cries out children enter side of stage with book in hand. Ticket seller puts books on table so that audience can see them.)

Barker: Hey! Come out of there! Why do you want to go that way?

Boy: I haven't read a book.

Barker: No book at all?

Boy: No, sir.

Barker: Then, why do you want to see this circus? It has only characters from books. Only people who read will enjoy it.

Boy: Every one else seems to be going and having fun and I don't want to be left out. Please, Mister. Let me in. I'll read a book tomorrow and bring it to you.

Barker: I guess I can trust you.

Boy: Thank you! Thank you, Mister! (goes in)

Barker: Show's about to go on! Hurry! Hurry! Come and see the show! The Famous Dutch Skaters will perform. You will see also the famous duel between Simpson and Sampson.

Hurry, right this way!

¹A teacher in the Clarksdale, Miss. Public School. This program was presented by the fifth grade children of Oakhurst School under Miss Grimes' direction.

Scene II

(Audience seated at side of stage. While waiting they sing (1) "Hurrah, for the Jolly Circus," music, *The Music Hour*, "Winter Song," (2) "Circus Parade," *Blending Voices*, Ginn Company.

(Enter Ringmaster.)

Ringmaster: Ladies and gentlemen, the show is about to begin! You are going to see sights you have never seen before! Here they are! They are yours for the asking! You will see them in the grand parade! (Animals parade around stage. All animals leave except Beppo. Dr. Dolittle remains on stage too.)

Ringmaster: Ladies and gentlemen, the famous animal doctor, Dr. Dolittle—the only man in the world who can talk the animal language. Dr. Dolittle and the famous circus horse, Beppo!

Dr. Dolittle: Yes, I can talk in the animal language. I have many animal friends. Beppo is one of them. Today he will perform for you. Beppo tells me that his father was a great Russian stallion. He does everything I tell him. Beppo, tell them how old you are. (Beppo taps foot three times.)

Dr. Dolittle: Dance, Beppo. (Beppo dances.)

Boy from audience: That's nothing—make him do something hard. (Dr. Dolittle whispers in Beppo's ear. Beppo takes hat from boy's head.)

Dr. Dolittle: Animals do understand. (Leaves stage.)

(Enter Clowns. They come out, then realize they are facing an audience. First clown acts frightened—runs back to second clown.)

First Clown: Oh, my! Oh, my!

Second Clown: What is it?

First Clown: Look out there! (Points to audience.)

Second Clown: Yes, and they're looking at us, too.

First Clown: I ain't done nothing! I declare—I've been a good boy.

Second Clown: Stupid! They want you to do something.

First Clown: Want me to do something?

Second Clown: Sure. You see we are a part of this show and they pay to see us perform.

First Clown: Is that so! Well, what are we waiting on?

Second Clown: All right, what do you want to do?

First Clown: I want to sing a song.

Second Clown: All right, shoot.

(Clown sings "Oh, What a Lot You've Missed,"—*Our Land of Song*.)

First Clown: (Sings first verse.)

Second Clown: (Sings second verse.)

(Then they dance together. Audience applauds. They come back to stage and sing "For the Fun of It,"—*Our Land of Song*.)

Ringmaster: And now we present Chee Chee, the monkey from the wilds of Africa. (Enter Dr. Dolittle and Chee Chee.)

Dr. Dolittle: Chee Chee, these people want to hear you talk. Won't you talk to them?

Chee Chee: Hello! (Grinning)

Boy from audience: Do you like us?

Chee Chee: I like pretty little girls. (Grins.)

Dr. Dolittle: Then suppose you dance for the pretty little girl.

(Chee Chee dances. Audience applauds. Original dance made up by children.)

Ringmaster: Now we have Hercules, the Iron Man, who can lift any weight. (Have exaggerated dumbbells. Audience applauds.)

Hercules comes out, lifts weights, raises them above his head.

Ringmaster: Dr. Dolittle again with a most unusual animal!

(Enter Dr. Dolittle with Pushmi-Pulyi)

Dr. Dolittle: And now, ladies and gentlemen, you will see the famous Pushmi-Pulyi, the only one known. The only animal with two heads. Please don't stare at him for he is terribly shy. All right, Pushy!

(Pushmi-Pulyi walks around the circle talking with one mouth to Dr. Dolittle)

Pushmi-Pulyi: People are certainly stupid—sitting there just looking at me. Don't they have something else to do?

(Goes to stage.)

Ringmaster: And now, ladies and gentlemen, we have a special treat. The dancing girls—straight from Broadway. Here they come!

(Girls dance in—sing)

(Dance to chorus of "Glow Worm," "Merry-go-round.")

Ringmaster: You are familiar with Simpson and Sampson, two of Robert Lawson's characters. They have just come to our circus for this particular program. They will stage the famous duel.

(Simpson and Sampson go through acts of getting ready to fight and then make friends.)

Ringmaster: Now we will see Hans Brinker and his sister as they skate. The ice just isn't thick enough today, so they are going to use roller skates.

(Hans Brinker and Gretel skate. Music, *Skater's Waltz*.)

Ringmaster: We are sorry to leave you so soon, but we have to rush these characters back to Bookland today. So we must leave you. So long everybody! (Waves hands as he leaves stage.)

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Language Arts For The Teacher

MARION EMORY SHEA¹

WHAT SHOULD the elementary school teacher know in order to tackle the job of directing the child's speaking and writing activities to more effective levels? What should she know in order to meet his unquenchable thirst for the vicarious experiences which come to him through reading and listening? And what equipment does she have to recognize his needs and desires and to minister to them?

That last question can be answered first—and briefly. Very little equipment! We do not have the ablest high school graduates choosing teaching, not in any perceptible numbers. Teacher training is "cheap to get;" despite the selective processes used in many states, the candidates are rarely "Grade A"; the remuneration upon graduation is as yet inadequate for the time involved in the training process; too few high schools and high school teachers are interested in channeling the best pupils into *elementary* school teaching where the need for the best is the greatest.

Yet, the whole level of language in America would certainly rise if the teachers in the elementary schools were well-seasoned in the arts of communication. It is at the elementary level that some of the best, but a great deal of the worst, "communicating" goes on. It is at this level that the National Council of Teachers of English should place its greatest emphasis in the years ahead; but for all our "Experience Curriculum," our "Modern Program in English," we remain a high school and college community, and the elementary teacher who belongs to our organization remains a rarity.

¹ Associate professor of English, New Jersey State Teachers College, Newark. This paper was read at the Atlantic City meeting of the National Council, Nov. 30, 1946.

Until we focus our attention on the elementary school scene and draw into our group *those* teachers; plan our programs to challenge them specifically; chart our course to include a recruitment program for the teachers college and schools of education—until we do these things we must continue to prescribe in our teacher training programs large doses of remedial medicines at the expense of literary backgrounds and enriching experiences.

Those who instruct in teachers colleges know how great is the need for teacher candidates who possess a reasonable facility in the use of the English language. Our curriculum must necessarily offer in the years ahead a multiplicity of communication techniques and skills, an impossibility to accomplish unless the fundamental habits and skills are fairly well established.

It is not, however, the purpose of this paper to set the minimum in language arts equipment for teachers college candidates. The language arts curriculum for prospective elementary teachers is the major consideration.

What should the teacher of the elementary school grades know in order to direct the child's speaking and writing activities to more effective levels?

She must speak and write clearly, effectively and accurately. She must have a rich and varied experience from which to draw. She must have a range of vocabulary suitable to effective communication with children. These she *must* have; and if she doesn't the teachers college curriculum must in the freshman year give her these skills, and if she does possess them the curriculum can provide help in refining and strengthening them. Eventually she must come to the realization that language is a basic tool in and out of school—in conversation, in discussion, in story-telling, in letter writing, in telephoning, in reading, in listening to the radio—in short, language is the basic tool of communication all day long—day in, day out—and regardless

of the subject matter taught, the expressional side of it falls almost wholly into language patterns. This awareness of the fundamental nature of the language arts must become a part of the freshman's equipment for teaching. Conceivably then, the course must be organized so as to give the prospective teacher experiences similar to those she must give to children. The integration, correlation, coordination—call it what you will—that is necessary in modern programming must be a part of that first year's work. History, geography, sociology, fine arts, music, hobbies, dramatics—problems to be faced regardless of field must be brought into the English classroom. An attention to how it is said must be maintained by other subject matter instructors in their classrooms in order to give the whole language experience validity. Since the emphasis in the elementary school comes in the oral aspects of communication this emphasis must be paralleled in the teachers college. Such thinking eliminates the old composition course as formerly taught. It subordinates writing to speaking. It changes "public speaking" to "social intercourse." It reduces solo performances and increases group expressional activities. It presupposes close coordination among departments. It substitutes oral reports for written reports in history; it emphasizes student demonstration and lecture and reduces notebook experiments in science; it places emphasis on problem reading and problem solving and not on mathematical wizardry in mathematics. It demands expressional abilities in every subject. And it's no easy job!

Just one or two illustrations. The teacher in the grades must necessarily do a great deal of explaining; in the early days of the first college English course, she should get a thorough training in exposition. Our first activity at Newark Teachers College centers around hobbies, and one of the first exercises is one in exposition. Individuals or teams prepare timed talks in which

they explain how to do or how to make something. They are urged to illustrate, to demonstrate, to talk as they show. They demonstrate clay modelling, fly-casting, the jump in skiing; they illustrate scoring in bowling; they fit a mortis and tenon joint; they set type; they give first instruction on wind and percussion instruments; they prepare unique salads; they cut out skirts and blouses; they resuscitate the drowned; they pot plants; they plot courses in the skies. Sometimes the class assembles in the classroom, sometimes out of doors, often in the shops. These talks are stimulating and enlightening—to the class and to the instructor. The test of proficiency is simple. Was the explanation clear? Can the audience *now* repeat the process? Always the aim is clarity; often we get effectiveness; and, quite naturally, we come to demand accuracy in vocabulary and grammar as concomitants to clarity and effectiveness.

Our writing is limited to a few brief papers and to one major contribution—this, a research paper, growing out of interests or requirements in another subject. The subjectmatter instructor, the librarian, and the English instructor collaborate on this endeavor. The procedure goes something like this. The student chooses her field; she limits her subject and lists a tentative title and the questions she thinks she would like to answer. The three instructors accept or reject with constructive comments. The study having been approved, the student proceeds to the library where the librarian gives instruction in the use of the library and specifically in its use for this particular research. The student is guided through the tentative bibliography and taught to skim for an over-view. The English instructor at this point helps her to cast her first outline and to take notes systematically and economically. Having completed her note-taking, having sometimes employed the interview, having learned to write the letter of inquiry, having made use of the college, the city, and specialized libraries, she begins the first

draft of her paper under supervision. She is followed through, advised and helped to the final product. She receives a grade in the subject matter field, a grade in library science and a grade in English. This whole activity is a major undertaking providing her with the techniques of research, and the results have been gratifying. Each college will find its own activities, but these two we consider vastly important.

The sophomore year should offer richness in literature. Knowing that English literature is stressed in high schools and that American literature is finding its place with American history, the teachers college curriculum makers should enrich the student's international outlook by giving her a carefully selected reading program in world literature. In addition, beginning in the sophomore year, she should have opportunities to elect courses to round out her literary experiences as well as courses in radio, dramatics and writing to give her creative abilities full play.

The junior and senior years are, in most teachers colleges, the years for the professional subjects. Here it is that she should become conversant with the areas of children's interests in literature. She should read widely in both the classic and the contemporary and come to appreciate the fine artistry of bookmaking and illustrating. She should have ample opportunity to observe children's reading activities and teacher's techniques in promoting and developing tastes in literature. She should have practice in discovering the interests of individual children and of building a reading program for them. She should observe and participate in the activities related to reading for information and for fun.

The curriculum should include courses aimed at giving a clear conception of a modern program in language and of the meaning of functional teaching. It should emphasize the most progressive tendencies of the past few years. It should recognize

both the content side of expression and the skills necessary to develop effective verbal presentation of ideas. It should set the minimum of satisfactory performance in the various grades and explore the maximum. What these courses shall be called matters not at all. They should be observation—demonstration—participation courses in which the objectives and procedures used in teaching the communication skills predominate.

This program assumes that the student has an acceptable background for teaching—or a reasonable facsimile thereof. Between two actual classroom experiences in practice teaching, there should be a problem solving course, and after the final practice period a course in curriculum construction a language arts curriculum, with definite cumulative standards set up for attainment in each grade.

DR. DOLITTLE CIRCUS

(Continued from Page 243)

2. *Circus Parade—Blending Voices*, page 189, Ginn & Company, Atlanta, Published 1936.
3. *Oh, What A Lot You've Missed—Our Land of Song* (Fifth Book), C. C. Birchard Company, Boston, Published 1942.
4. *For the Fun of It—Our Land of Song*, Page 38, C. C. Birchard Company, Boston.
5. *Glow Worm*—Music by Paul Lincke, Published by E. B. Marks Music Company, 225 W. 46 St., New York.
6. *Skater's Waltz—The Music Hour*, Book 3, page 50, The Silver Burdett Music Company, Chicago, Published 1937.

The National Council of Teachers of English

A MESSAGE FROM THE DIRECTOR OF THE CURRICULUM STUDY OF THE COUNCIL

The Carnegie Corporation has granted the National Council of Teachers of English \$5000.00 for the preparation of a monograph summarizing background material and research which should be known to curriculum committees throughout the country. These materials will cover the entire range of the field of language arts, including literature, reading, writing, speech, dramatics, communication courses, radio, motion pictures, journalism, and the like, and all levels of education from the pre-school through the graduate school. A carefully selected and annotated bibliography will be presented, and in addition, a summary of conclusions or general status of opinion in each area on the major topics considered. Conflicting viewpoints and varied practices will be noted, and the evidence of research indicated.

Your director is already at work on a half-time basis with a research assistant and stenographic help at 206 Burton Hall at the University of Minnesota. She is eager to gather

at her office the following kinds of information and materials:

- I. Materials from Individuals, from Colleges and Universities, and from State, City, or Rural School Systems which are available free of charge.
 - A. Courses of study, mimeographed or in print
 - B. Sample units or course outlines and bibliographies
 - C. Special curricula for core courses, common learnings courses, humanities, general education courses in the language arts, communication courses, and the like.
 - D. Published or mimeographed reports of research or summaries of such research
 - E. Reading lists for students at all levels of instruction
 - F. Reports of workshops or special projects in the language arts, inter-group or intercultural relations, world literature, American studies, and the like
 - G. Reports of studies on articulation or continuity of growth throughout school systems

(Continued on Page 266)

Look and Listen

Edited by LILLIAN NOVOTNY¹

"Since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed."—Preamble of the Constitution of UNESCO (United Nations Educational, Scientific, and Cultural Organization.)

Today we realize that an increase in understanding among the people of all nations is essential if we are to live at peace. One way of developing these understandings of each other's aims, fears, and ways of life is to make use of the instruments of the age in which we live: recordings, radio, and motion pictures.

Current offerings in the audio-visual field indicate an abundance of material available to the teacher who is seeking to help young citizens achieve an increasing awareness of their responsibilities and privileges in ONE WORLD.

Radio

Recognizing the continuing need for international understanding and world cooperation, the American Broadcasting Company, in cooperation with Americans United for World Government, has presented as a public service program, the *World*

Security Workshop. Such vital issues as international public health, world communication, and interchange in education are dramatized as part of a definite blueprint which takes up a different world problem each week in an attempt to further world peace and understanding.

The Radio Committee of the Philadelphia Public Schools reports emphasis on international understanding in a series entitled, *The Magic of Books and Music in the Air*: "Children can learn much about other lands through their stories and their music. Such stories as *Hans Brinker* give authentic pictures of child life in Holland. Chrisman's delightful, *Shen of the Sea*, is a fine introduction to China's folk lore. The story of H. C. Anderson gives small children an unforgettable lesson as well as glimpses of life in Denmark."

Minnesota Public Schools, over Station KUOM, are presenting a series called *Penny and Paul*, mythical Minnesota children, who with their teacher have been touring China,

¹Miss Novotny, a teacher in the Chicago Public Schools, is a member of the Council's Committee on Radio and Photoplay, and was formerly a member of the Chicago Radio Council.

India, and Russia. The program series, prepared for grades 4 through 7, was planned on the basis of a recent social studies survey of intermediate teachers who indicated their preference. A second series covers Mexico, Canada, and the United States. While the history, geography, and culture of the individual countries is discussed, principal emphasis is placed on intercultural relations.

From Harold B. McCarty, Director of WHA, University of Wisconsin, comes news of an exciting new feature for schools: a social studies program on right attitudes for averting prejudice, intolerance, and intergroup tensions. It's called *Adventures in Our Town*. The underlying theme, as the title suggests, is based on the fact that the town consists of its people, and thrives or fails in direct ratio to their success in living together. The people in *OUR TOWN* are typical of America, and incidentally, of the world: mixed racial and cultural groups of diverse religious opportunities, as well as social and economic differences. The handbook which accompanies the series makes provision for integrating the broadcasts with all major curriculum areas: language arts, social studies, art, science and health.

James F. Macandrew, Coordinator of Broadcasting, Board of Education,

New York City, sends news of *Tales from the Four Winds*, Kindergarten—Third year, a series of the story favorites of children around the world: *The Flea* (Spanish); *Drake's Tail* (French); *The Three Sillyies* (English); *The Golden Touch* (Greek); *The Tailor and the Three Beasts* (Irish); *The Crowded House* (Jewish); *Alladin and His Wonderful Lamp* (Arabian); *The Ugly Duckling* (Danish); *The Christmas Wishbone* (U. S.); *Boots and the Troll* (Norwegian); *Hansel and Gretel* (German). The same themes which appear in the folk tales of different nations in varied forms, prove their universal appeal.

Incidentally, New York is also experimenting with the use of television—truly audio-visual—in a variety of programs recommended for school listening. Two of them—*All New York Junior High Quiz* and *There Ought To Be a Law*—are produced in cooperation with WNYE and the Board of Education.

George Jennings, Director of the Radio Council, Chicago Public Schools, cites the objectives for intercultural education proposed by William E. Vickery and Stewart G. Cole in their recent text on *Intercultural Education in American School*: clarifying and protecting the rights of minority peoples; preserving to Am-

erican democracy the Old World ethnic values which nationality groups rightfully cherish: nurturing in all our students irrespective of racial, religious, economic or ethnic differences a united loyalty to the laws and ideals which can make America a priceless civilization for free peoples.

Titles of the Radio Council's program series serve as indications of the Council's thinking and activity along these lines: *Lest We Forget*; *Famous Names*; *Americans All—Immigrants All*; *Let's Look at Canada*; *American Neighbors*; *Places and People of Asia*; *The New China*; *China and India Speak to America*; *Brown Americans*, Series 1, 2, and 3; *A Look at Australia*; *The Peoples of Asia*; *Growth of Democracy*; *Spirit of the Vikings and Music of Norway*; *Music of Belgium*.

Individual scripts, too, emphasize through biography and literature, the stories of men of all creeds, races, and colors who have contributed to the development of civilization: *America's Heroes*; *Rivers of America*; *World Builders*; *Battle of Books*; *Let's Tell a Story*; *Tales from Ivory Towers*; *Bag of Tales*; *Lady Make Believe*; and *Going Along Together*.

Outstanding representatives of other countries, visitors to Chicago, have been brought into the classrooms over the air waves to discuss their own countries and cultures. In the

presentation of broadcasts, students from all types of families and backgrounds, with racial and cultural differences, experience a problem in everyday living as they work together toward a common goal; teamwork to produce an excellent program.

Teachers interested in using scripts of radio broadcasts or transcriptions as a means of vitalizing and enriching the curriculum may be interested in requesting a service similar to that offered in the Detroit Public Schools. In response to teacher requests, copies of scripts prepared and produced by the Radio Educational department and covering all subject matter fields, were packaged and made available on request. To facilitate their use, sufficient scripts for the entire cast of characters was included in each package. A *Radio Script and Transcription Catalogue* together with supplementary listings is available to the Detroit teacher who wishes to avail herself of the material on a loan basis.

Recordings

Books Bring Adventure, Series I, II, and III, prepared by the Association of the Junior Leagues of America, Inc., The Waldorf Astoria Hotel, New York City 22, is already being used in approximately 200 cities in the United States and its territories with enthusiastic response.

Series I, entitled *ONE WORLD*, series of 13 15-minute programs, emphasizes the fact that "because radio can emphasize the likenesses of people and so break down intolerant walls of prejudice and ignorance, —the first series seeks to show to children new sources of information about the One World of which they are a part."

Dramatizations include:

1. Mischief in Fez, by Eleanor Hof-fam (Holiday House, Inc.)
2. Trap Lines North, by Stephen Meader (Dodd, Mead & Co., Inc.)
3. Gift of the Forest, by Eloise Lownsbury and H. Lal Singh (Longmans, Green & Co., Inc.)
4. Captain Kidd's Cow, by Phil Stong (Dodd, Mead & Co., Inc.)
5. Struggle Is Our Brother, by Gregor Felsen (E. P. Dutton & Co., Inc.)
6. When the Typhoon Blows, by Elizabeth Foreman Lewis (John C. Winston Co.)
7. The Singing Tree, by Kate Seredy (Viking Press, Inc.)
8. On the Dark of the Moon, by Don Lang (Oxford University Press)
9. Smoky Bay, by Steingumur Arason (The MacMillan Company)
10. Three and a Pigeon, by Kitty Barne (Dodd, Mead & Co., Inc.)
11. Level Land, by Dola De Jong (Charles Scribner's Song)

12. Mocha the Djuka, by Frances Fulerton Neilson (E. P. Dutton & Co., Inc.)

13. In Clean Hay, by Eric P. Kelly (The MacMillan Company)

Series II, entitled *NORTH AMERICAN RELIGIONS*, another series of 13 15-minute programs, "aims to bring via the airways a wider comprehension and a deeper understanding of the land we live in and of the people who, in their several ways, make of that land a fitting habitation and a home." Titles include:

1. Forest Patrol, by Jim Kjelgaard (Holiday House, Inc.)
2. Road to Alaska, by Douglas Coe (Julian Messner, Inc.)
3. Downright Dencey, by Caroline Dale Snedeker (Doubleday, Doran & Co., Inc.)
4. Robin on the Mountain, by Charlis May Simon (E. P. Dutton & Co., Inc.)
5. Young Mac of Fort Vancouver, by Mary Jane Carr (Thomas Y. Crowell Co.)
6. Copper-Toed Boots, by Marguerite de Angeli (Doubleday, Doran & Co., Inc.)
7. Homer Price, by Robert McCloskey (The Viking Press, Inc.)
8. Bayou Suzette, by Lois Lenski (Frederick A. Stokes Co., Inc.)

9. *Strawberry Girl*, by Lois Lenski (J. B. Lippincott Co.)

10. *Adventure North*, by Kathrene Pinkerton (Harcourt Brace & Co., Inc.)

11. *The Middle Button*, by Kathryn Worth (Doubleday, Doran & Co., Inc.)

12. *Riders of the Gabilans*, by Graham M. Dean (The Viking Press, Inc.)

13. *Spurs for Antonia*, by Katherine Eyre (Oxford University Press)

Series III, entitled *New World's A-Growing*, following the series pattern, develops the basic theme that "Before many nations could become one world, before the land of North America could develop regional folkways, many people had to pioneer new worlds—This series presents some of the highlights from 700 years of such adventuring." Titles include:

1. *Falcon, Fly Back*, by Elinore Blaisdell (Julian Messner, Inc.)

2. *The Hidden Treasure of Glaston*, by Eleanore M. Jewett (The Viking Press, Inc.)

3. *Boy Knight of Reims*, by Eloise Lowmsbery (Houghton Mifflin Co.)

4. *He Went with Marco Polo*, by Louise Andrews Kent (Houghton Mifflin Co.)

5. *Master Skylark*, by John Bennett (D. Appleton-Century Co.)

6. *Spice and the Devil's Cave*, by Agnes Hewes (Alfred A. Knopf, Inc.)

7. *Mayflower Boy*, by Stanley Young (Rinehart & Co., Inc.)

8. *Madeleine Takes Command*, by Ethel C. Brill (Whittlesey House)

9. *The Golden Horseshoe*, by Elizabeth Coatsworth (The MacMillan Co.)

10. *Johnny Tremain*, by Esther Forbes (Houghton Mifflin)

11. *Courage Over the Andes*, by Frederic Arnold Kummer (John C. Winston Co.)

12. *By Wagon and Flatboat*, by Enid Meadowcroft (Thomas Y. Crowell Co.)

13. *On to Oregon*, by Honore Morrow (William Morrow & Co., Inc.)

As is evident from the listed titles, the object of these programs is to stimulate reading and help fill the need for good children's radio programs. Accompanying each of the series is a correlated reading list. The programs themselves are aimed at the 8 to 12 group, but use of the programs has indicated that the listening age is far wider in both directions. For that reason the correlated reading list contains books which will answer the requirements of both younger and older children.

Transcriptions of each series—16 inch, 33 1/3 R. P. M.—may be

rented for air use on non-commercial programs at \$65.00 per series airing, or purchased for permanent transcription libraries (non-air use) at \$35.00 plus shipping costs. The series is obtainable only as a whole. Orders should be sent to the above address.

Arrangements have been concluded also to make all the programs of the first and second series available on 12 inch phonograph records playable on any standard machine—78 R. P. M. Each one of the programs, consisting of two double-faced 12 inch records, costs \$5.00. These may be ordered separately or in the entire series. All inquiries for phonograph records should be sent to Inter-Continental Audio-Video Corporation, 61 West 56th Street, New York City. At the present time, there are no definite plans for making the programs of the third series available in this form.

From the Film Council of America, Temporary Headquarters, office of the Secretary, Vernon G. Dameron, 1201 Sixteenth Street, N. W., Washington 6, D. C., comes news of a strong program of activities for 1947. During 1947, the Film Council, working as an overall organization as well as through its constituent member groups, will:

1. Continue to support strongly the use of films for international under-

standing through the procedure developed by both UNESCO and the United Nations.

2. Develop a program of publications and reports through the Council and with cooperating agencies. In connection, a 168 page report, *Use of Audio-Visual Materials Toward International Understanding*, was distributed to those attending.

3. Recommend a thorough study by the Library of Congress Motion picture Project of ways and means to effect better and more expeditious distribution of Government-made films and to recommend standardized charges.

4. Effect a close liaison relationship with local and state groups interested in the visual education and adult education fields.

Young America Films, Inc., 18 East 41st Street, New York City 17, has announced four new teaching films and thirteen new teaching slide-films for elementary school science and health. Integration could be made with the reading program. A teacher's guide is included. For preview prints and further information, send your request to the above address.

Radio Script Catalog, Fifth Edition. Educational Radio Script and Transcription Exchange, Federal

Security Agency, U. S. Office of Education, Washington, D. C. 25c.

Subdivisions include: American Democracy at Work; American Military Services; Biography; Education; Geography and Travel; Health and Nutrition; History; Holidays and Special Occasions; Latin America; Literature; Music and Arts; National Parks; Natural Science and Conservation; Safety Education; Science; World Peace.

Approximately 1,100 annotated radio scripts are available on free loan—script volumes, 4 weeks; individual scripts, 3 weeks. Only single copies of any script may be borrowed; additional copies must be duplicated by the borrower.

Audio-Visual Methods in Teaching, by Edgar Dale. Dryden Press, New York. 1946. pp. 546. \$4.25.

If you were to be limited to one book on audio-visual methods for your professional shelf, a considered judgment would probably tell you, "This is it!" One of the most cogent arguments in its favor is the fact that its emphasis is primarily on good teaching. Auditory and visual materials are placed in proper perspective, as an aid and a supplement.

Descriptions, illustrations, and practical applications of the optimum use of each available aid in the field

are presented simply, vividly, and interestingly. Numerous accounts of actual classroom situations make it practical and down-to-earth.

Teachers will be particularly interested in current sources of teaching materials, and effective administration (for every teacher is a "co-administrator" in a democratic program.)

Telecasting and Color, by Kingdon S. Tyler. Harcourt Brace and Company, 1946. pp. 213. \$2.75.

Copious illustrations supplement a highly interesting, clearly written explanation of the basic principles of television. The author, a construction engineer of the Columbia Broadcasting System in direct contact with the latest engineering developments in the broadcasting field, discusses black and white television, color television, and a new system of transmission called pulse time modulation, a method of transmitting sound and picture together. Equipment—microphones, sound and picture transmitters, antennas, tubes, receivers, cameras and their lenses—is fully explained; and a clear concept is presented of its use in every step taken in the presentation of a television broadcast, from the studio to the receiver in the home.

The Educational Scene

In a survey of children's spelling ability, Sheldon S. Sifferd of the University of Illinois discovered that girls show substantial superiority over boys in the spelling of words from the Buckingham Extension of the Ayers Spelling Scale. He found also that there was a great difference between the relative difficulty of the words as spelled by children in the Buckingham Study of thirty years ago and those spelled by children in western Illinois in 1945. For the most part, the pupils in Sifferd's study made scores substantially lower than those made by children in the Buckingham Study.

An excellent new pamphlet in the distinguished Public Affairs Committee series is *War and Human Nature*, by Sylvanus M. Duvall, which discusses the psychological factors with which parents and educators should be familiar in educating for peace.

The February, 1947 issue of *Better Teaching*, a publication of the Cincinnati Public Schools, reports a demonstration by Dr. Alice Keliher of the use of recordings with a group of eighth-grade children, before the Intercultural Work Conference. The article reports the following implications from this demonstration:

Begin with the part that interests the children most

Anticipate the desire of the more timid to talk, even though an idea may be sacrificed

Let all children express themselves freely

Respect their contributions without putting specific value judgments on them

Encourage children to relate the episode under discussion to their situations

Build bridging questions from one episode to another

Dove-tail new questions to the children's responses

Don't expect generalizations too soon less they become verbalizations

A very worthy addition to the growing literature on intercultural education is a pamphlet entitled *One World in School*, by Louella Miles, published by the American Teachers Association, P. O. Box 271, Montgomery, Alabama. This pamphlet contains a comprehensive listing of materials on intercultural education, race and culture, prejudice, anti-Semitism, and references on the different culture groups in America. Excellent lists of audio-visual aids

are included. The pamphlet sells for \$.35 a copy, with reduced rates for quantities.

Unit materials for the upper grades dealing with the Soviet Union are described in the November-December 1946 issue of the Bulletin of the Committee on Education of the National Council of American-Soviet Friendship, 114 East 32nd Street, New York 16, N. Y. A one-year subscription to this bulletin sells for \$1.00.

The American Council on Education, which is conducting studies of inter-group education in cooperating schools, has just published a brochure entitled *Reading Ladder for Human Relations*, by Hilda Taba, director, and a staff of seven assistants. The brochure contains a group of valuable book lists on such themes as "Patterns of Family Life," "Rural Urban Contrasts," "Economic Differences," "How it Feels to Grow Up," and the like. The book was chosen for the purpose of creating sensitivity to the experiences of other individuals, developing expectation of differences among people, and extending insight into the different value patterns.

The Intergroup Education Workshop of the University of Chicago (Summer, 1946) conducted under the sponsorship of the same com-

mittee of the American Council on Education, has produced a much needed body of materials in mimeographed form including units of instruction, lists of instructional materials, and methods of evaluation. These materials range in price from \$.10 to \$1.00, and may be secured from the Intergroup Education in Cooperating Schools, American Council on Education, 437 West 59th Street, New York 19, N. Y.

Portfolio for Intermediate Teachers, published by the Association for Childhood Education, is the fourth of a series of portfolios for teachers of children from nursery school through the intermediate grades. It was compiled in answer to many requests from teachers who work with children from nine to twelve years of age and presents information of practical help to all teachers, particularly to those returning to service after years away from the classroom and to young and inexperienced teachers.

The topics of the leaflets are: What to Expect of the Nines to Twelves, A School Home for the Nines to Twelves, A Good Day at School for the Nines to Twelves, Making Records and Reports, Intermediate School Grouping, Growth Through Experiences, Seeing Our Relation to Society, Dramatization in

the Intermediate School, Acquiring Skill in Reading, Reasoning in Arithmetic, Skill in Speaking and Writing, What Science Offers Children. The portfolio was prepared under the direction of Margaret Williams, chairman of the A. C. E. Middle School Committee, 1944-46. Twelve leaflets. Price, 50c—In lots of 25 or more, 40c.

The 5th annual Religious Book Week sponsored by the National Conference of Christians and Jews will be observed nationally May 4-11. The Religious Book List, a 36 page pamphlet, listing books for adults and children in four sections—Jewish, Protestant, Catholic, and Goodwill—will be available in April; single copies can be secured without cost by writing to the National Conference of Christians and Jews, 381 Fourth Avenue, New York 16, N.Y.

What is believed to be the first compilation of basic facts on education to be offered in a popular-priced (\$1.25) handy size, the *Schoolman's Almanac for 1947*, has just been issued by A. C. Croft, New York, publisher of the Educator's Washington Dispatch.

The new fact book contains a wide variety of school information gathered from private and government educational sources, together with analyses of special subjects prepared by editors of the Dispatch under direction of B. P. Brodinsky. Dr. Lee Mathews of Milwaukee State Teachers College served as special consultant for the publication.

National Boys and Girls Week marks its 27th annual observance this year from April 26 to May 3. The theme for this year is: "Youth: The Trustees of Posterity."

The American Library Association will hold its annual conference in San Francisco, June 30-July 5, 1947. Thirty-five hundred librarians and friends of libraries are expected to attend. Mary U. Rothrock, President of the Association and TVA library head, will preside.

Several awards will be made during the week of the conference. The Newbery Medal for the outstanding piece of juvenile literature and the Caldecott Medal for the outstanding illustrations in a children's book, will be presented to the 1946 winners.

Review and Criticism

[The reviews in this issue are by LaTourette Stockwell, Ivah Green, Dorothy E. Smith, Elizabeth Guilfoile, Frances E. Whitehead, and Mary E. Kier. Unsigned reviews and annotations are by the editor.]

For Early Adolescents

Willow Hill. By Phyllis A. Whitney. Reynal and Hitchcock, \$2.50.

This is the \$3,500 Award Book of the Youth Today Contest, conducted recently in an effort to encourage the production of children's books which deal with significant problems in American life.

Willow Hill deals frankly with the problem of racial prejudice in a typical American community. It is written with skill, humor, and good taste. The characterizations of the young people in the story are wholly convincing. The author has avoided the moralizing and patronizing manner which has diminished the effectiveness of some other "problem" books. Most important, *Willow Hill* is a good story, with strong suspense and genuine appeal to youth. It is the kind of story both youth and grownups will finish at a single sitting.

To this reviewer the finale was disappointing. The basic problem

of race relations in the town remains unsolved. The young people in the story appear unconscious of the irony in the "solution" which Mary Evans, the talented Negro girl, offers when she designs and makes a dress so that Val Coleman may attend the Country Club dance, a dance to which Mary herself would not have been admitted. It is likely that the young readers for whom the book is intended will be equally unaware of the moral contradiction involved.

Nevertheless, this is a book to be grateful for, one that should stimulate much helpful discussion among youth in a day when our democratic ideals are on trial as never before. It is to be hoped that we may have many more such courageous books from the hand of this gifted writer.

Famous American Generals. By Robert H. Shoemaker and Leonard A. Paris. Illustrated by Constance Joan Naar. Crowell, \$2.50.

These accounts of the lives of eighteen famous American generals are intended for mature readers. While the military angle is emphasized, the reader gets a rather intimate acquaintance with each man's early boyhood and personal characteristics. Weaknesses of character are

not overlooked but openly stated. Sincerity, truth, and straight thinking seem to underlie the writing of this book.

I. G.

The Lion of Barbary. By Eleanor Hoffman. Illustrated by Jack Coggins. Holiday House, \$2.00

A seventeenth-century tale of adventure in Morocco. John Collins, a sixteen-year-old lad of Wareham, England, crosses France and Spain to get to Morocco to rescue his friend, Mary Coe, who, after being captured by pirates, was kept prisoner in the palace of the infamous Sultan Ismael. Miss Hoffman knows the country well and spins a gallant yarn of danger, cruelty, romance, and high adventure that will be relished by teen-agers.

D. E. S.

The Fat Baron. By Clip Boutell. Illustrated by Frank Lieberman. Houghton, \$2.00.

The fat baron has a prodigious appetite, and as his weight increases so does his general inertia. Castle walls may crumble but the fat baron's table never suffers. Sir Reginald the Fierce, casting a covetous eye, lays siege to the castle. His leanness gives place to the fat and inertia of his enemy as he lives on "the fat of the land"—whereas the fat baron grows steadily thinner and more active owing to a diet of spinach, watercress and such. The illus-

trations, black line on yellow page, are most effective and gay, mindful of Fritz Eichenberg and Robert Lawson. They quite surpass the story whose thinning message is outmoded and presented too fliply. The telling is frankly mediocre.

F. E. W.

For the Middle Years

America's Stamps: The Story of One Hundred Years of U. S. Postage Stamps. By Maud and Miska Petersham. Macmillan, \$3.50.

The first adhesive stamps, issued in 1847 by the U. S. Post Office Department in accordance with an Act of Congress, were a 5 cent stamp carrying a portrait of the first Postmaster General, Benjamin Franklin, and a 10 cent stamp carrying a portrait of George Washington. This attractive book tells the story of this first government issue and successive issues of regular and commemorative stamps used on letters carried by stagecoach, pony express, rail, steamship, and air in a century of postal progress. Illustrations of the people and events portrayed on the stamps and reproductions of the stamps illuminate the pages. The Philatelic Foundation vouches for the accuracy of the information.

The Discontented Village. By Rose Dobbs. Illustrated by Beatrice Tobias. Coward-McCann, \$1.50.
"Heigh ho, Life is jolly

Content is wisdom
Complaint is folly".

This was the song of the strange traveler who came to the village where the people had become so absorbed in their own troubles that a thick fog seemed to hide the sun and shut them off from the rest of the world. This strange traveler provided absurd fun for the young reader and a vision beyond for the older reader who can share the new understanding of the villagers. The lithographs of Miss Tobias capture the feeling of this charming story. Ages 8-12. M. E. K.

The Adventures of Tom Sawyer. By Mark Twain. Illustrated by Donald McKay. Illustrated Junior Library, Grosset and Dunlap, \$1.00.

Little Women. By Louisa May Alcott. Illustrated by Louis Jambor. Illustrated Junior Library. Grosset and Dunlap, \$1.00.

Little Men. By Louisa May Alcott. Illustrated by Douglas W. Gorsline. Special edition in the Illustrated Junior Library. Grosset and Dunlap, \$2.00.

Alice in Wonderland and Through the Looking Glass. By Lewis Carroll. Illustrated by John Tenniel. Illustrated Junior Library. Grosset and Dunlap, \$1.00.

Ten full color illustrations and

eight pen drawings illuminate each of these beautifully reprinted children's classics. The low prices of these fine editions now make it possible for school and home libraries generally to acquire the best of the great books for young people.

Blackjack. By Thomas C. Hinkle. William Morrow, \$2.00.

The story of a ranch dog by the author of many other stories about dogs and horses. The reviewer, who has not read any of the author's previous books, found both plot and the simple descriptions of life on a western ranch interesting and informational for the 9-13 age group. She tried it out on her thirteen year old niece who, it appeared, had read six other books by the same author. Her comment was, "It's time he changed his pattern. *Blackjack* is just like all the rest of his stories I've read."

L. T. S.

Lightning on Ice. By Philip Harkins. William Morrow, \$2.00.

Any boy or girl interested in sports should enjoy this story of the career of a hockey player. It moves fast and at the same time gives a good deal of factual information about the game. L. T. S.

Shooting Star Farm. By Anne Molloy. Illustrated by Barbara Cooney. Houghton Mifflin, \$2.50.

A leisurely tale centered about

neighbor families, horses, twins, and a riding stable. A mischievous goat, a ghost, a dash of intrigue, and a hint of mystery enliven the everyday doings connected with running a riding school. Illustrations are realistic and plentiful. I. G.

For Younger Children

Mr. Plum and the Little Green Tree.

By Helen Earle Gilbert. Illustrations by Margaret Bradfield. Abingdon - Cokesbury Press, \$1.75.

This heart-warming story of Mr. Plum and how he flew into action when "his" little green tree, that he loved and cherished, was about to be destroyed, is full of human values, and so well written that adults and small children will love it and enjoy reading it together. The colorful illustrations are in perfect harmony with the story. Ages 5-8. M. E. K.

Little Boy Dance. By Elizabeth Willis DeHuff. Illustrated by Gisella Loeffler. Wilcox Follett, \$1.00.

Little-Boy-Dance, a small Indian boy, whose home is an Indian pueblo at Taos, New Mexico, was created by an author who is thoroughly familiar with the Indians of Taos and their country. The experiences of Little-Boy-Dance are exciting and full of information regarding life in the Taos country. The story is told

with charm, and Gisella Loeffler's amusing illustrations provide an entertaining accompaniment for this worthwhile story. Ages 5-9. M. E. K.

How Big is Big? By Herman & Nina Schneider. Illustrated by A. F. Arnold. William R. Scott, \$1.50.

How big is big and how small is small is comprehended by children in this thrilling book that shows the mystery and relativity of "bigness" and "smallness" from stars to atoms. The interesting illustrations contribute to the enjoyment of this colorful book. M. E. K.

Barbara's Birthday. By Irma Simon-ton Black. Illustrations by Nicholas Takis. William R. Scott, \$1.25.

A birthday story! Any birthday brings excitement, but Barbara brought pleasure in the new responsibilities and independence that comes with being five years old. A true-to-life-story with no special charm. Ages 4-6. M. E. K.

Everybody Eats. By Mary McBurney Green. Illustrations by Edward Glannon. William R. Scott, \$1.00.

This spiral bound book might be recommended to encourage some children to eat. The simple text with illustrations tells the story of how and what various animals eat. Ages 2-4. M. E. K.

The C-Circus. By Elizabeth Hamilton. Illustrated by Michael Ladd. Coward-McCann, \$1.50.

The C-Circus is a joyous successor to P Zoo. It is a delectable offering to all children, especially those who enjoy alliteration. The owner of the circus would not have anything in her circus that did not begin with the letter "c". The rule was not broken even for animals with the "kuh" sound such as kangaroo, koala and kitten. The real surprise comes when the kittens are successful in joining the C-Circus. The C-Circus Word Game is stimulating and will encourage keen observation in finding objects beginning with "c" that the artist has slipped in, in the unlikeliest places in the interesting black and white illustrations. Ages 5-10.

M. E. K.

Familiar Animals and How to Draw Them. By Amy Hogeboom. Vanguard, \$1.25.

This new book by Amy Hogeboom combines information regarding nine familiar domestic animals and step by step simple instructions for drawing each. This easy way to draw should be found helpful to children six years of age and above.

M. E. K.

The Man in the Manhole and the Fix-it Men. By Juniper Sage. Illustrated by Bill Ballentine. William R. Scott, \$1.25.

This easy story and picture book introduces the young reader to numerous everyday workmen who repair the things that are so much a part of our everyday life. Ages 4-8.

M. E. K.

Textbooks Received

Enriching Your Language. Grade 5, "Language for Meaning." By Paul McKee and Annie McCowen. Illustrated by Otilie Foy and James Davis. Houghton Mifflin, 1947. \$1.56.

Improving Your Language. Grade 6, "Language for Meaning." By Paul McKee and Annie McCowen. Illustrated by Mary Stevens, Gloria Stoll, and Jeanne Bendick. Houghton Mifflin, 1947. \$1.60.

Junior English in Action. By J. C. Tressler and Marguerite B. Shelmadine. Fourth Edition. Book I, \$1.32. Book II, \$1.36. Book III, \$1.44. D. C. Heath, 1946.

Gateways to Correct Spelling. By Fred C. Ayer. Steck Co., Austin, Texas. \$1.25. (High School Level).

Fun at the Playground. "Sports Readers." By Bernice Osler Frissell and Mary Louise Friebele. With pictures by Kate Seredy. Macmillan, \$1.00.

Fun in Swimming. "Sports Readers." By Bernice Osler Frissell and

ELEMENTARY ENGLISH

May Louise Friebele. With pictures by Kate Seredy. Macmillan, \$1.20.

Junior English One. By Alexander J. Stoddard, Matilda Baily, and William Dodge Lewis. \$1.72.
Junior English Two. Same author. \$1.84. *Junior English Three.* By Alexander J. Stoddard, Matilda Bailey, and Rosamond McPherson. \$1.92. American Book Company.

Here are the Junior Literary Guild selections for the month of April, 1947: for boys and girls 6, 7, and 8 years of age, *The Boats on the River* by Marjorie Flack, Viking, \$2.50; for boys and girls 9, 10, and 11 years of age, *Big Tree* by Mary and Conrad Buff, Viking, \$3.00; for older girls, 12 to 16 years of age, *Florence Nightingale* by Jeannette Covert Nolan, Julian Messner, \$2.50; and for older boys, 12 to 16 years of age, *Don Marshall, Announcer* by Edward Ford, Macrae-Smith, \$2.00.

For convenience of those who wish to order books mentioned in this month's Review and Criticism, publishers' addresses are supplied herewith:

American Book Company, 88 Lexington Ave., New York 16, N.Y.

Cokesbury Press, 810 Broadway, Nashville, Tenn.

Coward-McCann, 2 West 45th St., New York 19, N.Y.

Thomas Y. Crowell Company, 393 Fourth Ave., New York, N.Y.

Grosset and Dunlap, 1140 Broadway, New York, N.Y.

D. C. Heath and Company, 285 Columbus Ave., Boston, Mass.

Holiday House, 72 Fifth Ave., New York, N.Y.

Houghton Mifflin Company, 2 Park Street, Boston 8, Mass.

MacMillan Company, 60 Fifth Ave., New York 11, N.Y.

Macrae-Smith Company, 1712-1714 Ludlow St., Philadelphia, Pa.

Jullian Messner, Inc., 8 West 40th St., New York, N.Y.

William Morrow and Company, 386 Fourth Ave., New York, N. Y.

Reynal and Hitchcock, Inc., 8 West 40th St., New York 18, N. Y.

William R. Scott, 72 Fifth Ave., New York 11, N.Y.

Steck & Company, Austin, Texas.

Vanguard Publishing Company, 424 Madison Ave., New York, N.Y.

Viking Press, 18 East 48th St., New York 17, N.Y.

Wilcox and Follett, 1255 South Wabash, Chicago, Ill.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH

(Continued from Page 250)

H. Reports of methods of caring II. Information Desired

for individual differences

A. Concerning any of the above

- which are contemplated or in progress, or price lists of any which must be purchased
- B. Concerning summer session courses or workshops dealing with these problems
- C. Names or addresses of persons or groups willing to co-operate in curriculum projects or by summarizing research
- D. Concerning research or curriculum programs in progress
- E. Concerning special studies in the relationship of the language arts to the stage of growth of the learner

F. Concerning special studies in language, semantics, linguistic change, or mass modes of communication in a democracy

Any materials received will be summarized and then passed on to appropriate committee chairmen of the National curriculum study.

The directors will attempt to produce a list of needed research studies for use in summer session courses and with graduate students in the language arts.

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CHART No. 4—When to Use The Comma. Gives clear-cut examples of all principal uses of the comma.

CHART No. 5—When to Use Capitals. Gives clear-cut examples of all principal uses of capitals.

CHART No. 6—When to Use Periods and Semicolons. Contains examples of all uses of periods and semicolons.

CHART No. 7—When to Use The Colon, Hyphen and Parenthesis. Contains examples of principal uses of these punctuation marks.

CHART No. 8—Prefixes. Lists prefixes derived from Greek and Latin now used in English and gives their meanings.

CHART No. 9—100 Elementary School Spelling Demons. Gives the 100 words most frequently misspelled by Elementary pupils, with troublesome letters bold traced. Words are interspersed with clever cartoons to emphasize correct spelling of certain words.

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The Little Farm in the Big City

Written, and with illustrations in three colors, by ERICK BERRY

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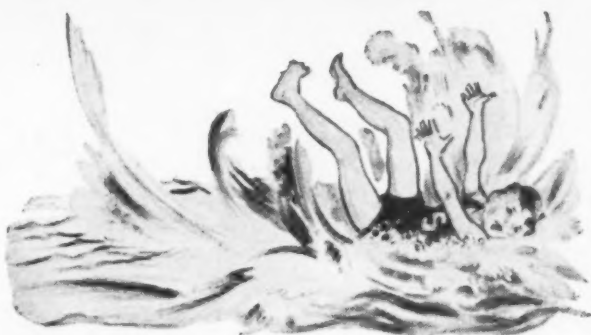
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